

50th YEAR

JANUARY 1932

NO. 10

PERRY'S MUSICAL MAGAZINE



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SHEET MUSIC
FORM

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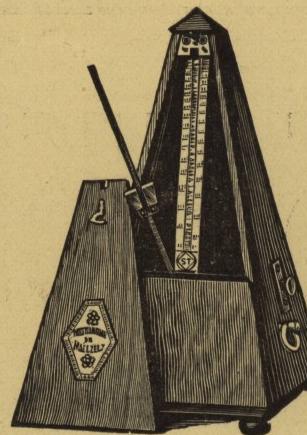
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PERRY'S · MUSICAL · MAGAZINE

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LIVES OF GREAT PIANISTS.

CAMILLE SAINT-SAENS

(Continued From Last Month.)

Of his purely instrumental music we may mention, in chronological order: "Tarentelle," for flute and clarinet with orchestra; "Orient et Occident," a military march; Ballade for piano, organ and violin; Introduction and Rondo Capricioso, for violin and piano; "Le Rouet d'Omphale," a symphonic poem; Concerto for violoncello in A minor; Sonata for piano and violoncello; Heroic March for full orchestra; Ballade for horn or violoncello and piano, in F; Ballade for flute or violin and piano; Lullaby for piano and violin, in B-flat; "Phaeton," a symphonic poem; "Danse Macabre," for Orchestra, arranged for piano, for one or two performers, and for one or two pianos; also for piano duet, with violin or violoncello; for military band, etc.; Quartet for piano, violin, alto and violoncello; Allegro appassionata, for violoncello and piano; Ballade for violin and piano, in C; Suite for orchestra; prelude, saraband, gavotte, ballade and finale; "La Jeunesse d'Hercule," symphonic poem; Ballade for violoncello and piano in D; Concerto for violin in C major; "Suite Algerienne," for orchestra; Concerto for violin, in B minor; Concert piece for violin and piano; "Une Nuit à Lisbonne," barcarolle for orchestra; "La Jota Aragonaise," for orchestra; Septet for trumpet, two violins, alto, violoncello, contra-bass and piano; Hymn to Victor Hugo, for orchestra; Sonata for piano and violin in D minor; "Wedding-Cake," Caprice Valse for piano and stringed instruments; Caprice on Danish and Russian airs, for flute, oboe, clarinet and piano; "Havaneise," for violin and piano; "La Fiancée du Timbalier," for orchestra; etc., etc.

We bear in mind several scores by Saint-Saens which do not appear in the general catalogue of his works. First of all, there is a very fine composition for a military band, which the illustrious musician was good enough to write at my request, in

1868, for the celebration of Hoche's centenary at Versailles. A short time ago I asked Saint-Saens why he had not published this beautiful work, written as a tribute to the memory of the great French general, and which is so full of stirring patriotic sentiment. The composer replied that he did not know what had become of this music since the day on which it was solemnly performed before the statue of Hoche at Versailles. The full score and the orchestral parts have remained undiscovered up to the present time. I may also mention, as among the compositions of Saint-Saens, which are not included in the catalogue of his works, an extremely original, bright and thoroughly artistic work written for several instruments and called "La Carnaval des Animaux." Only one of the animals in this merry carnival has been honored by publication, viz: "The Swan," whose song is interpreted in this zoological symphony by the violoncello.

The works by Saint-Saens for piano solo, duet and for two pianos are very numerous. All of them are vigorously characteristic of the decided and learned style of the master, and are also marked by a certain individuality peculiar to this famous pianist-composer.

It is well known that the composer is one of the most renowned organists in Europe. As might be expected, he has written specially for this instrument, which, figuratively speaking, is the embodiment of all other instruments. We will only mention the Rhapsodies on the Breton canticles; also the "Benediction Nuptiale" and "Elevation et Communion," which are noble works for the King of Instruments.

Saint-Saens succeeded Lefebvre Wely as organist at the Madeleine. Among his church compositions he has composed a Grand Mass for four voices, soli and orchestra; "Tantum Ergo," a Chorus; a "Christmas Oratorio" for chorus, soli and orchestra; Psalm XVIII—"Coeli enarrant" for soli, chorus and orchestra; "Le Deluge," biblical poem for soli, chorus and orchestra; and a Requiem which, with the oratorio "Le Deluge," we include among his best works. There is also a collection of twenty separate motets for the Holy Communion, motets to the Virgin, and other miscellaneous motets.

We may further mention among the characteristic compositions which are not in the religious or the dramatic style—Scene from Corneille's "Les Horaces," for soprano, baritone and orchestra; six Persian melodies, vocal and instrumental (piano); "Les Soldats de Gedeon," double chorus without accompaniment; "Chanson du Grand-papa," chorus for female voices; "Chanson d'un Ancêtre," chorus for male voices with baritone solo; "La Lyre et la Harpe," soli,

chorus and orchestra; two choruses with piano accompaniment; "Calme des Nuits" and "Les Fleurs et les Arbres"; two choruses for male voices without accompaniment; "Les Marins de Kermor" and "Les Titans"; "Les Guerriers," chorus for male voices; several other choruses, besides some fifty duets and melodies with piano accompaniment. We abridge the list in order to mention the composer's dramatic works: "Le Timbre d'Argent"; "La Princesse Jaune," comic opera in one act; "Proserpine," lyric drama in four acts; "Etienne Marcel," opera in four acts; "Samson et Dalila," biblical opera in three acts; "Henry VIII," opera in four acts, and lastly, "Ascanio," opera in five acts.

It has been said with truth that Saint-Saens is of all composers the one who differs most from himself, in his dramatic works. We mean by this that he has emancipated himself from the hard and fast lines of any particular school; that he has no system and is guided wholly by his own inspiration, tempered and strengthened by great musical learning. He could, if he so desired, write according to the theories or in the manner of this or of that composer, but he prefers to write as his genius follows its own individual vein, agreeing, no doubt, with his famous colleague and friend, Charles Gounod, that if there are many systems of composition, there are, after all, only two kinds of music; that which is good and that which is bad. His admiration for all the great masters is profound, but he strives to imitate none, this has caused certain critics to subject him to the reproach of eclecticism. He has expressed himself on this point with frank sincerity (for Saint-Saens is a man as well as a musician) in a highly interesting volume entitled "Harmonie et Melodie." After declaring that he had never belonged to any religion in music, he adds: "I claim to preserve my liberty, to like what pleases me and to reject the rest; to believe good that which is good, discordant that which is discordant, absurd that which is absurd. This is precisely what the more ardent disciples of Wagner refuse to concede. They grasp you by the throat and insist that you admire everything Wagnerian, no heed what it may be. With them there is something beyond love of art, the spirit of sectarianism. I am afraid of sectarians, and so keep myself prudently aloof from them."

It was of these Wagnerian critics, who carry their love for the composer of "music dramas" to the point of fanatic intolerance, even of ferocity, that Saint-Saens was thinking when he wrote these lines as well as others that we shall quote presently; and these same critics accused our composer of the crime of refusing to enlist under the banner of the master of Bayreuth. They

PERRY'S MUSICAL MAGAZINE

sought to crush Saint-Saens in their criticisms of his last great opera, "Ascanio," by saying, not only had he here perpetrated the heresy of adhering to that form of opera which prevailed before Wagner propounded his theories of the "lyric drama," but that he had also forgotten himself so far as to write airs in the Italian style! These amiable censors showed themselves more royalist than the king himself, for as a matter of fact Wagner by no means despised Italian airs; on the contrary, he liked them very much if we may believe what he has said. The following words of the composer of "Lohengrin" are worth remembering: "After listening to an opera by Bellini, that has delighted us, we discover on reflection, that its charm is owing to the clear melody, to the simple, lofty and beautiful song of the Italian composer. To treasure in the memory these delightful melodies is certainly no grave sin. Nor is it a heavier one to pray to heaven, before retiring to rest, that it may inspire German composers with the secret of these melodies and a like manner of using them."

The truth is that in music, as in all other arts, we do what we can rather than what we should most like to do, and he is wisest who is guided by his own genius. The genius of Camille Saint-Saens is so rich in resources that he can safely trust himself and let the spirit work within him as it wills. There are composers, who, forgetting that beauty is inseparable from high art, strive after eminence by seeking originality at any cost, and who do not disdain to make that art harmonious before and beyond all other arts, the art of torturing our ears with music that is perverse inharmonious. Is not Saint-Saens right when, in speaking of these psychological and hysterical composers, he says with peculiar felicity: "It is certain that we can not work too hard to instil in the public a taste for pleasures of an elevated order; but to offer it what is ingeniously described as 'painful pleasure,' to offer a feast consisting of 'exquisite suffering,' and 'poetic perversion,' merely ends in mortification. When we wish to mortify our souls we do not go to the theatre but to a convent."

We may be asked for the opinion of the composer of "Faust," "Romeo et Juliette" and "Mireille," concerning the composer of "Samson et Dalila," "Henry VIII" and "Ascanio." I am in a position to answer the question. Gounod has spoken of Saint-Saens in connection with his last opera as follows: "That in the lyric drama, music should coalesce with the drama and blend in one harmonious whole is an excellent theory, but only on condition that in this indissoluble union, music shall still be true and beautiful music; otherwise the union is no more than a cruel bondage for one of the arts so joined, and that art is Music. Throughout the works of Saint-Saens we are in communion with an artist who never for an instant forgets or sacrifices his art; everywhere and always is the great musi-

cian present, and everywhere, too, the drama appears before him as a law, not as a yoke. Passions, characters, situations, are felt by him with the same certainty of discernment, whether in song, declamation, recitative, or in the dramatic part which must be played by his orchestra; and all this is an idiom and a form which are mu-

It is terrible, and quite characteristic of the Parisian mind in the troublous times when the streets became one great battlefield. Love, of course, finds its place in the contrasts are most happy, the choruses are superb, the volume of sound is sublime.

sically irreproachable, insomuch that he has created true and lasting 'morceaux de musique' even where the librettist did not provide the frame-work expected of him." Were we not limited as to space, it would be a pleasing task to present here a technical and aesthetic analysis of the operas of the French master concerning whom we write thus briefly; but this would carry us too far. Suffice it, from what we have already written, for the reader to form a satisfactory judgment on the instrumental and vocal work of Saint-Saens. In the "Timbre d'Argent," which has something in common with the fable of "Faust," we are in the midst of a musical and chirographic fantasy. The score is very attractive and well emphasizes a very pretty performance.

"La Princesse Jaune" transports us into the East, where reality seems as a dream. It is a drawing room comedy, the scene of which is laid in a Japanese village, where Dutch tulips grow as rank as does the grass in the fields; where the sky is blue, where everything is full of color and appears smiling, joyous and lovable.

In "Etienne Marcel," the illustrious Pre-vot des Marchands, we have historical drama, in the civil war waged for the triumph of communal liberties. The rioters force a violent entrance into the Palais de la Cite, and the voices of scoffers are heard alternating with the cries of raving fanatics.

"Samson et Dalila," as is sufficiently indicated by the title, is a biblical opera, almost an oratorio, reminding us of the "Joseph" of Mehul. I was overflowing with enthusiasm on coming out from the representation of "Samson et Dalila." This score and the symphony in C minor are, I believe, the two finest jewels in the crown of this musical king. They are works full of the highest inspiration, of a most sublime cast, wonderfully elaborate in style, and masterpieces in the fullest sense of the word.

"There are but few happy and contented men here below; everywhere grief and care prevail, perhaps your labors may one day be the source from which the weary and worn or the man burdened with affairs may derive a few moments' rest and refreshment. What a powerful motive to press onwards! And that is why I now look back with heartfelt, cheerful satisfaction on the work to which I have devoted such a long succession of years with such persevering efforts and exertions."—HAYDN.

"Mendelssohn and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously."—Marmontel.

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In order to enlarge our now very large subscription list, we will, until FEBRUARY 1st, 1932, mail our Musical Magazine to any address for only (\$1.00) ONE DOLLAR FOR 12 NUMBERS, OR ONE YEAR. Also as a premium we will send any four pieces of Sheet Music selected from our Thematic Catalogue or Sample Sheets, to every annual subscriber. As each number of PERRY'S MUSICAL MAGAZINE contains an average of seven or more pieces of music, the subscriber, in one year, will receive over 84 pieces of new and up-to-date copyright music. Could you give another, for so small a sum, a nicer Christmas gift? Music teachers should take advantage of this offer, as all the music that appears in this magazine, is published in Sheet Music form, thus giving them splendid opportunity of selecting good music for their classes. Only new and valuable copyright music is published in our musical monthly.

In showing our appreciation for the hundreds of new subscriptions we have received in the last few months, we have greatly enlarged the Magazine. While a great many periodicals in the United States have reduced their size in pages and added to their subscription price, owing to the advance in price of paper, we have so far been very fortunate by making advance purchases, thus enabling us to keep our subscription price the same as heretofore.

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BESIDE THE STILL WATERS.

MEDITATION RELIGIOSO.

23rd Psalm

J. OWEN LONG.

INTRODUCTION.

The image shows five systems of organ music. The first system starts with 'INTRODUCTION.' and includes dynamic markings like *tr*, *f*, and *Ped.*. The second system begins with '8va..... loco' and includes 'R. H.' and 'Ped.' markings. The third system includes 'ad libitum' and 'ritard'. The fourth system begins with 'a tempo.' and includes 'Ped.' markings. The fifth system concludes with a final dynamic marking.



Musical score page 1. Treble and bass staves. Measure 1: Pedal (Ped.) markings. Measure 2: Pedal (Ped.) markings. Measure 3: Pedal (Ped.) markings. Measure 4: Pedal (Ped.) markings.

Musical score page 2. Treble and bass staves. Measure 1: Pedal (Ped.) markings. Measure 2: Pedal (Ped.) markings. Measure 3: Pedal (Ped.) markings. Measure 4: Pedal (Ped.) markings.

Musical score page 3. Treble and bass staves. Measure 1: Pedal (Ped.) markings. Measure 2: Pedal (Ped.) markings. Measure 3: Pedal (Ped.) markings. Measure 4: Rit. (Rit.) markings.

Musical score page 4. Treble and bass staves. Measure 1: a tempo, Pedal (Ped.) markings. Measure 2: Pedal (Ped.) markings. Measure 3: Pedal (Ped.) markings. Measure 4: Pedal (Ped.) markings.

Musical score page 5. Treble and bass staves. Measure 1: Pedal (Ped.) markings. Measure 2: Pedal (Ped.) markings. Measure 3: Pedal (Ped.) markings. Measure 4: f (fortissimo) Pedal (Ped.) markings.

Musical score page 6. Treble and bass staves. Measure 1: Pedal (Ped.) markings. Measure 2: 1 2 4 1. Measure 3: 1 1 1. Measure 4: * Pedal (Ped.) markings. Measure 5: * Pedal (Ped.) markings. Measure 6: * Pedal (Ped.) markings. Measure 7: tr (trill) markings. Measure 8: loco (location) markings. Measure 9: 8va (octave up) markings. Measure 10: 1 4 2 1 2.

O SUSANNA!

BRILLIANT VARIATIONS

As played in "The Covered Wagon"

Con Bravoure

By M. W. BUTLER

THEME. Dolce moderato

p

8va

R.H.

L.H.

8va

Ped.

R.H.

L.H.

p

8va

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

pp

8va

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

8va

1 Ped. * Ped. * Ped. * Ped. * Ped. *

2 Ped. * f Ped. * Ped. * Ped. *

3 Ped. * Ped. * Ped. * Ped. * Ped. *

BANJO. Lively

1

2 Ped. * Ped. * Ped.

3

4 Ped. * Ped. * Ped. *

Handwritten musical score for piano, Var. 4-4, consisting of five staves of music. The score is in common time and uses a key signature of two flats. The music features a variety of dynamics, including *Ped.*, ** Ped.*, *f*, *8va*, and *ff*. Fingering is indicated by numbers above the notes. The score includes measures with sixteenth-note patterns, eighth-note chords, and sustained notes. The manuscript shows signs of age and wear.

O Susanna, Var. 4-4.

MARCH OF THE CHILDREN

NORA NEILL CAULEY

The sheet music consists of five staves of musical notation, likely for a band or orchestra. The first four staves are in 2/4 time and the fifth staff is in 3/4 time. The notation includes various note heads with numerical subscripts (e.g., 1, 2, 3, 4, 5) and superscripts (e.g., 1, 2, 3, 4, 5) indicating specific fingerings or hand positions. The music features dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *v* (volume). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.



Musical score page 1 continued. Treble and bass staves. Measure 5: Treble has eighth notes with slurs. Bass has eighth notes. Measure 6: Treble has eighth notes with slurs. Bass has eighth notes. Measure 7: Treble has sixteenth-note chords with fingering (2 1, 3 1, 4 2, 5 2). Bass has eighth notes. Measure 8: Treble has sixteenth-note chords with fingering (5 2). Bass has eighth notes. The word "Fine" is written at the end of the staff.

Musical score page 2. Treble and bass staves. Measure 1: Treble has eighth notes with slurs. Bass has eighth notes. Measure 2: Treble has eighth notes with slurs. Bass has eighth notes. Measure 3: Treble has eighth notes with slurs. Bass has eighth notes. Measure 4: Treble has eighth notes with slurs. Bass has eighth notes.

Musical score page 2 continued. Treble and bass staves. Measure 5: Treble has eighth notes with slurs. Bass has eighth notes. Measure 6: Treble has eighth notes with slurs. Bass has eighth notes. Measure 7: Treble has eighth notes with slurs. Bass has eighth notes. Measure 8: Treble has eighth notes with slurs. Bass has eighth notes.

Musical score page 3. Treble and bass staves. Measure 1: Treble has eighth notes with slurs. Bass has eighth notes. Measure 2: Treble has eighth notes with slurs. Bass has eighth notes. Measure 3: Treble has eighth notes with slurs. Bass has eighth notes. Measure 4: Treble has eighth notes with slurs. Bass has eighth notes. Measure 5: Treble has eighth notes with slurs. Bass has eighth notes.

Musical score page 3 continued. Treble and bass staves. Measure 6: Treble has eighth notes with slurs. Bass has eighth notes. Measure 7: Treble has eighth notes with slurs. Bass has eighth notes. Measure 8: Treble has eighth notes with slurs. Bass has eighth notes. The instruction "D. C. al Fine" is written at the end of the staff.

THE BREAKERS.

GRAND FANTASIE DE CONCERT.

M. THEA HAYS.

*Allegretto grandioso
Moderato.*

mf LH RH *cres* RH *ff* *8va* *tr* *plento* *Ped.*

Allegretto.

f LH RH *cres* RH *ff* *8va* *tr* *Lento.* *p* *Ped.*

Andante.

mf LH RH *8va* RH *8va* RH *dim et rit* *p p* *Ped.*

8va. *mf dolce* *cantabile* *loco* *Ped.* *p* *mf* *Ped.*

andantino *Ped.* *staccato* *cres* *8va*

This sheet music page contains four staves of musical notation for a piano. The first staff begins with 'Allegretto grandioso' and 'Moderato.' The second staff begins with 'Allegretto.' The third staff begins with 'Andante.' The fourth staff begins with '8va.' The music includes various dynamics such as 'mf', 'f', 'cres', 'ff', 'p', 'tr', 'dim et rit', and 'staccato'. Articulation marks like 'RH', 'LH', 'Ped.', and '8va' are placed above the notes. Performance instructions like 'loco' and 'cantabile' are also present. The music is set in 6/8 time throughout.

8va.....
Ped. *Ped.* *p* *staccato* *mf* *Ped.*

Laughing Waves.
Allegretto *mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *ff* *Ped.* *Ped.*

Ped. *mf* *Ped.* *Ped.* *Ped.* *Ped.* *mf*

Ped. *Ped.* *Ped.* *dim et rit* *Ped.*

8va.....
mf dolce.
cantabile.
Ped.
** Ped.*
loco
a tempo
staccato
Ped.
8va..

8va.....
mf
Ped.
** Ped.*
loco
staccato.
Ped.
8va

Largo 8va
loc
RH
LH
RH
LH
RH
Moaning Waves
mf
RH
LH
RH
LH
RH
f
8va.....
loc
RH
LH
RH
LH
RH
ffz
Ped.
ffz
Ped.

ffz
8va.....
loc
RH
LH
RH
LH
RH
mf
Ped.
ffz
Ped.

8va.....
loc
RH
LH
RH
LH
RH
Ped.
8va.....
loc
RH
LH
RH
LH
RH
Ped.

Measures 1-2: Treble and bass staves. Treble staff: dynamic ff, RH LH, RH LH, RH, RH LH. Bass staff: dynamic ffz, Ped., dynamic dim, dynamic p. Pedal markings: *Ped. *, Ped. *, Ped.

Dancing Waves

Measures 3-4: Treble and bass staves. Treble staff: dynamic f, gaimento, Ped. *, Ped., Ped., Ped. Bass staff: dynamic ffz, Ped., Ped., Ped., Ped.

Measures 5-6: Treble and bass staves. Treble staff: dynamic ffz, Ped. *, Ped. *, Allegretto Brillante, f, Ped. Bass staff: dynamic ffz, Ped.

Measures 7-8: Treble and bass staves. Treble staff: dynamic ffz, Ped. *, Ped. *, Ped. Bass staff: dynamic ffz, Ped., Ped., Ped.

Nancy Lee
Mars
mf
Marcato il baso

8va.....
13
Ped.
1 2 3 5 1 2 3 5 1 2 3 5
8va.....
13
Ped.
8va.....
13
Ped.
1 2 3 5 1 2 3 5 1 2 3 5
8va.....
13
Ped.
3 5 1 2 3 5
8va.....
13
Ped.
8va.....
13
Ped.
8va.....
13
Ped.
ff
Ped.
Ped.
bril
Ped.
p
8va
rit
Ped.
rit et dim
8va
p p
smorzando
p p p
Ped.
8.....
8va
6:8
8va
p
Ped.
RH
LH
8.....
Ped.
8va
6:8
8va
p p p
8va
*8**

The Breakers, 7

The Nation's Recall March.

WALTER L. ZINK.

The musical score consists of five systems of organ music. The notation is divided into two staves: Treble (top) and Bass (bottom). The music is in common time, with a key signature of one flat. Various musical elements are present, including sixteenth-note patterns, sustained notes, and rests. Pedal points are marked with 'Ped.' and asterisks (*). Dynamics like 'f' (fortissimo), 'p' (pianissimo), and 'marcato il basso.' are included. The music is set in common time, with a key signature of one flat.

The musical score consists of five staves of piano music. The top two staves are treble clef, and the bottom three are bass clef. The music is in common time. Various dynamics are indicated, including 'Ped.' (Pedal) markings with lines extending to specific notes, 'ff' (fortissimo), and asterisks (*). The notation uses black notes on white staff lines.

GOLDEN SUNSET WALTZ.

FOR THE PIANO OR CABINET ORGAN.

By E. L. HINKLE.

The musical score for "Golden Sunset Waltz" is composed of five staves of music for piano or cabinet organ. The music is in 3/4 time and a key signature of one flat. The first four staves are identical, featuring a treble clef and a bass clef, with a dynamic marking of *f* (fortissimo) at the end of the fourth measure. The fifth staff begins with a treble clef and a bass clef, and concludes with a dynamic marking of *mf* (mezzo-forte) followed by the word "FINE". The music consists of eighth and sixteenth note patterns, primarily using quarter note chords in the bass line.

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SWEET GENEVIEVE.

FOR PIANO OR ORGAN.

M. W. BUTLER

"O Gen - e - vieve I'd give the world To live a - gain the love - ly past! The rose of youth was
Fair Gen - e - vieve my ear - ly love, The years but make thee dear - er far! My heart shall nev - er

dew im - pearled; But now it with - ers in the blast. I see thy face in ev' - ry dream, My
nev - er rove: Thou art my on - ly guid - ing star. For me the past has no re - gret, What

wak - ing thoughts are full of thee; Thy glance is in the star - ry beam That falls a - long the
e'er the years may bring to me; I bless the hour when first we met, The hour that gave me

Sum - mer sea. O Gen - e - vieve Sweet Gen - e - vieve, The days may come, the days may go, But
love and theel

still the hands of mem' - ry weave The bliss - ful dreams of long a - go. O Gen - e - vieve!

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

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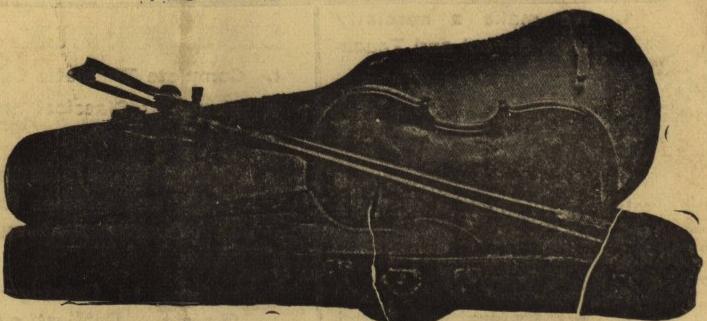
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